4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

placed on his head, whilst his better-half helped him on with his regal *imi* (garments), as well as a large sword, which also made part of his regal insignia. The crown had in front a small bear's head roughly carved in wood, and the clothes were very gaudy. They were made of strips of blue, white, and red cloth sewn together. The materials used were Japanese, but they were cut and arranged in a thoroughly Ainu pattern. Though he began well, Benry was not a good sitter, and, like most animals, he did not like to be stared at. He felt the weight of a look, as it were, and it made him uncomfortable. Not many minutes had elapsed before he became openly impatient; he even showed his temper by flinging away his crown and his wooden sword. On the other hand, sketching in Benry's house was no easy matter for me. With all the respect due to the chief of Piratori, I am bound to say that his house was not a model of cleanliness. Those of his hairy brothers and subjects were no better than his, and many were a great deal worse. Fleas and other insects were so numerous that in a few minutes I was literally covered with them, each one of them having a peaceful and hearty meal at my expense, while I, for the sake of art, had to go on with my sketch and leave them undisturbed. Notwithstanding all this Benry was immortalised twice that day, and his maid, housekeeper, or wife —three words which have the same meaning to the Ainu— was also handed down to posterity while in the act of spinning the inner fibre of the *Ulmus campestris* bark, destined to form a new garment for her lord, master, and husband.

When I went out to sketch the houses and storehouses in the village Benry and another man followed me everywhere; but neither he nor his fellow-shadow seemed to take any interest in the sketching. In Japan, Corea, and China I have often been surrounded by hundreds of people attentively watching every stroke of the brush, and I have always found them clever and quick in making out the meaning of each line or brush-mark. I can assert, without fear of being contradicted, that the majority of Japanese, Coreans, and Chinese are even quicker than Europeans in that respect, owing to the fact that lines constitute for them the study of a lifetime. Chinese characters, which are nothing but a deep study of lines, are adopted by the three above-mentioned nations, and

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

I consider this to be the original cause why this artistic insight is to be found even among the lowest classes. The Ainu have no such insight; they have no characters, no writing of any kind, no books, and it is therefore not astonishing that they are not trained to understand art, bad as it may have been in my case. Their appreciation of lines is yet in the rudest form, and they possess no more than what is instinctive with them. For instance, while I was sketching, Benry and his friend either sat or crouched down by my side like two dogs, and when my sketch was finished I showed it to them.

"Pirika, Pirika! Nishpa!" ("Very pretty, very pretty, sir!") Benry exclaimed with perfect self-assurance; but when I asked him what he thought the sketch represented, he cut me short by saying that *I* had done the picture and *I* ought to know what it was meant for; he did not. His friend agreed with him.

When my work was done we three walked back to Benry's house, my two Ainu friends being very anxious that I should get something to eat. From their conversation and gestures I caught that it seemed incomprehensible to them that I should sit in front of an Ainu hut and—to use their expression—"make all sorts of signs on a wooden panel." After a lengthy discussion the two came to the conclusion that houses in our country were so bad that I had been sent to the Ainu country to "copy" the pattern of Ainu huts!

Benry seemed excited about something, and hurried us back with curious haste and eagerness. When we left the house in the morning I saw Benry's better-half placing a few eggs in water to boil over the fire. When we entered the hut, nearly two hours afterwards, the eggs were still boiling, and no fair maid within yelling reach. In order that the fire might not go out during her absence the thoughtful girl had placed the largest portion of the trunk of a tree in the fireplace!

Taken altogether, Benry and all his Saru Ainu are very good-natured. They gradually got accustomed to being sketched, seeing that after all it really did not bring on them "immediate death."

The more one sees of the Ainu the dirtier they appear, but as dirt to a great extent contributes to picturesqueness, I was

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

arundinaria are collected in sufficient quantity to thatch the frame thickly on each side. Other poles or rafters are then placed over these reeds, and through them lashed tightly to the under frame, thus preventing the thatch from being blown or washed away. Care is taken to leave an opening for the door; and the small east window—usually the only one in Ainu huts—is cut out afterwards by means of a knife. Ainu huts have never more than one storey and never more than one room and a small porch. In districts where the climate is less severe the porch is often dispensed with. In building their habitations the hairy people make no attempt whatever at symmetry or beauty; all they aim at is to make themselves a shelter and nothing more.

There are no more professional architects than professionals of any other kind in the Ainu country. Each man is his own architect, builder, and carpenter. He may occasionally receive the help of a neighbour when he is building his hut, if all hands in the family are not sufficient to carry him through his work.

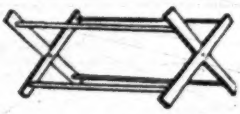
Each family has its own hut, which is used day and night by all the members. If one of the sons gets married he sometimes brings his bride to live in his father's hut, or else he goes to live in his bride's hut; but as the "hairy mother-in-law" is no better than other "mothers-in-law," the end of this arrangement is that generally the bridegroom has to build a habitation for himself and his better-half. Fortunately for him, he has to pay no ground-rent; nor has he to take a lease, nor pay the lawyer for an agreement, nor yet to buy the ground nor the materials on which and of which his not too luxurious abode is to be built. He chooses the site which is most suitable to him, and there he builds his hut as best he can; and no one is any the worse or the wiser for it. The "furnishing" is a matter of no consideration with the Ainu, as he prefers to live in an "unfurnished house." By instalments, however, as he finds his floor becoming rather damp, he provides himself with a few rough planks, which afford him comfortable sleeping accommodation; and during the winter, when fishing is not practicable, and he spends most of his day at home, he roughly carves for himself a moustache-lifter (the *Kike-ush-bashui*); a small paddle, the *Hera* (which is used both to stir the

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

wine and as an implement in weaving); a pestle and mortar carved out of the trunk of a tree; and, if he be a very ambitious person and fond of his wife, he will probably make her a weaving loom as well as two or three "water-jugs" if we may call them so—vessels made of bark bent into shape, and lashed so strongly as to be water-tight, and used for carrying water as needed.

A few wooden bowls, a wooden hook, which is suspended over the fire when bear-meat is smoked, occasionally a *Kinna* (a mat), and a skin or two, are all the articles of furniture of Ainu manufacture which an Ainu can possess, though few of them possess so many. The Ainu hut has a fire-place in the centre, or rather, a fire is lighted in the centre of the hut. The fire is lighted with a flint and steel—a method learned from the Japanese—or by the friction of two sticks. The more civilised Ainu have now adopted matches. A hole in the angle of the roof acts as chimney, but unfortunately more in name than in practice.

Chairs, stools, sofas, beds, tables, etc., are all things unknown to the Ainu. While inspecting the hut it may be as well to see how the weaving-loom, the most complicated article of the Ainu household, is made and worked. There is a "yarn beam" (the *Kammakappe*), on which the "warp" of unwoven thread is wound and kept separated, and another "roll" by which the warp threads in the process of weaving



THE KAMMAKAPPE.

PORO-USA, OR "LARGE GRATING."

THE USA.

STICKS.

are kept in tension between the two gratings. There then is the *Poro-usa* (the "large grating"), through the intervals of which the warp threads pass, and the *Usa*, a similar but smaller grating placed on the other side of the roll.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

partly washed off with the hot infusion; soot from the pot bottom was gently rubbed in, and a cloth, usually black, was dipped in the infusion and dabbed on the wound. At the same time a form of words *pash chi-yai, roshki, roshki, pash ren-ren* (soot enclosed remain, soot sink in, sink in) was repeated several, usually three, times as a spell.

The black colour of the cloth and the darkness of the infusion may have magical properties, for the Ainu know that neither the black dye of the Japanese cotton cloth nor the bark infusion could affect the colour of the tattooing to any extent.

Whether the avoidance of tattooing during menstruation was a taboo or was based on greater sensitiveness and liability to inflammation at that period is uncertain. Those being tattooed had to abstain from flesh and fat, live on water for two or three days and vegetable food for a week and remain in the house for at least a week; my aged informants, never secretive about their beliefs, regarded these merely as wise precautions to hasten healing. There was often so much swelling of the lips after extensive tattooing that eating and speaking were prevented for some days. It was rare that there was sufficient inflammation of the arms to discharge the pigment, but the scars were indelible.

The Ainu regarded tattooing not merely as beautiful but as emphasizing group solidarity and communion with their great spirit ancestress, Kamui Fuchi, whose soot protects them against the evil spirits which, though invisible, are always near.

In the southern districts tattooing has been abandoned by general consent within the last thirty or forty years. In the northern province of Kitami it was abandoned earlier, and there old women of 70 may be seen without it or with but a tiny spot on the edge of the upper lip.

Drugs and Medicines

The usual name for aconite is *suruku*, which may mean 'great bow poison'. In prayer it is called Monorushi Kamui,[1] the meaning of which is uncertain. It is a feminine *kamui* susceptible to flattery

[1] In the Saru Basin this *kamui* is said to be the head of the aconite spirits, and to have resided on the top of a sacred mountain near Piratori. The headman of Piratori village controlled the collection of the aconite which grew on the mountain, and which was highly prized as being extremely poisonous. The granting by him of permission to collect was accompanied by a *kamui-nomi* ritual and